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HOME MADE TABLES AND CHAIRS.

BY JAMES THOMSON.

THE style in furniture known as Henri the second, presents unlimited possibilities to the home furniture fabricator. The frame or foundation is usually made of some inferior and inexpensive wood and is then entirely clothed with a suitable textile fabric; plush and velour are the materials most in favor for such a purpose, and these again may be beautified by the addition of fancy needlework, painting or other methods of ornamentation.

For bedrooms and boudoirs, cretonne is to be commended, giving a wealth of joyous color for the smallest monetary expenditure. One who has never seen a room "done in cretonne" can have but a faint conception of its artistic possibilities. The price of cretonne ranges from 15 cents to \$2.00 a yard, the best being of a rep and sateen texture. These can be obtained in great variety of colors, running from the most delicate tints to the decidedly "pronounced," some of the most satisfactory having pale green, cream and old rose grounds,

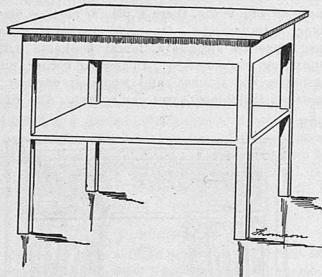


FIG. 1.

with large floriated figures, such as mammoth crysanthemums and lilies, rivalling nature in the profusion of rich coloring. There are other materials in addition to those designated that may be utilized with success, notably China silk, silk tapestry, felt and serge, but the plush and cretonne will be found the most satisfactory.

Figure 1 represents a table as it should appear before the covering is put on. It is customary to make these articles of pine or poplar, nailing them roughly but strongly together and making no attempt at fineness of workmanship. A table should be from 24 to 29 inches high and not over 36 inches in length, 18 by 24 inches being a very convenient size. Let the top project 2 or 3 inches all around and be 7-8 inches in thickness. Have the material drawn tightly around the legs, the shelf and top should be slightly padded with a thickness or two of canton flannel before putting on the cloth, finish off the edge with brass headed nails, adding the fringe as shown. The legs may be studded with fancy shaped brass nails placed at intervals, as indicated in figure 2, which gives an idea of the table as it should appear when completed; the legs may be square, round or octagonal, as one may elect.

Very pretty odd chairs, similar to that shown in figure 3, can be fashioned in like manner, silk plush being the best material with which to cover them, this may be plain or embroidered. One of the most effective methods is to upholster in one color, using another color in "applique" work to form the design, then outlining with gold bullion and silver thread.

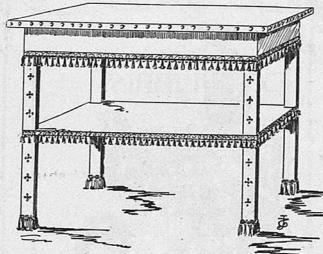


FIG. 2.

A dainty reception chair is shown having a cover of old rose silk plush. The ornamentation being formed of plush of pale green shades, further accentuated by outlining with small silver cord, silver nails were used and green and silver fringe.

As a rule it is not advisable to select such delicate coloring for ordinary use, but any of the darker shades will be found to look equally as well, omitting, if one desires, the silver trimmings and substituting gold and silk.

Figure 4 is a lighter and less complex table with oval or circular top; the edge of top and shelf may

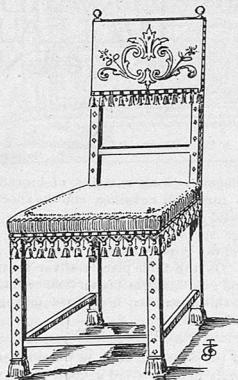


FIG. 3.

be studded with small brass nails, which always make a neat finish. There is now used an imitation of brass pearl beading or small nail heads which is made in a continuous strip, and is admirably adapted for this purpose. There can also be procured many other patterns of thin brass open

work borders which are entirely suitable for the edges of tables, cabinets, etc.

There are many old tables which are considered beyond redemption, that may be given a new lease of usefulness by fixing up in the manner here described, or by painting or bronzing the legs and covering the top and frame with some pretty, bright-looking textile. Small tables particularly present excellent opportunities for experiments in this direction, it matters but little what the shape may be or how discouraging the condition, wonders can be worked with paint, bronze and upholstery stuffs in the nimble fingers of one possessing a fair degree of good taste and discrimination in the choice of color.

HANDSOME table covers are made of alternate squares or half squares of basket flannel and velveteen. One made of two shades of brown is very pretty, and another of brown and lemon color is particularly effective. The spread should be lined. It is not necessary that the entire lining should be of expensive material; unbleached fac-

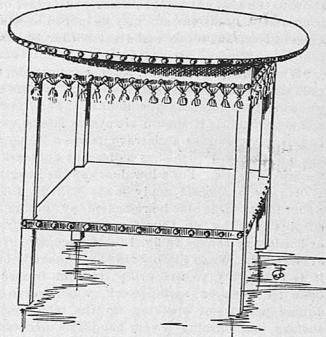


FIG. 4.

tory cloth will answer, provided that the facing is deep. No border is requisite, but if one prefers to have it this should be of velveteen and the facing of contrasting color. If the blocks are neatly put together needlework is necessary to adorn the spread, but, of course, this point may be determined according to the taste and means of the maker.

A CERTAIN young woman whose funds are smaller than her taste and ingenuity has just renovated her dining-room wall-paper at a very small outlay of money. The paper, was, fortunately, of light material, color and pattern and it had grown soiled and dingy through long service. She bought a remnant of light straw matting at thirty cents a yard and tacked it around the lower part of the wall, headed by a broad, plain gimp for a dado. Then she hung cheap paper Japanese scrolls at regular intervals over the worst places in the paper, reaching from the ceiling to the top of the matting, and lastly tacked up small portfolio engravings wherever they happened to be needed. The whole effect was odd and charming.

"DOOR hangings present excellent opportunities for the exercise of one's talents in the way of paintings, embroidery, and other methods of embellishment," says James Thomson, in *The Ladies' Home Journal*. "Where one is desirous of avoiding the common-place, and cannot afford the high-priced and comparatively rare stuffs, there is here presented a wide field for practical experiments, in which, whatever they may lack as a work of art, they will have at least the merit of being practical, and in the best of taste. When a portiere is elaborately embellished with embroidery, showing a large all-over design of a vine, with leaves and

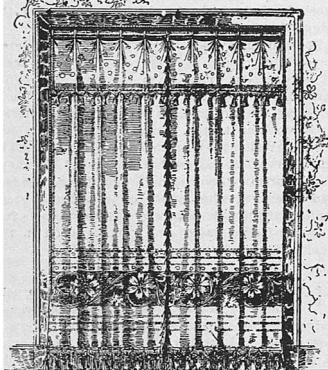


FIG. 1. DOORHANGINGS WITH FOLDED FRIEZE AT TOP.

blossoms, it should hang straight, so that it will show to the best advantage; when the border only is ornamented, the curtain may be looped back and gracefully arranged, to make the border the most prominent.

"When hanging curtains, whenever possible, the pole should end in a socket fastening. Where the woodwork surrounding the door is of good design and not unsightly it should always be left in view. In this way the door architrave forms a frame for the portieres, and furnishes a pleasant contrast to the woven fabric. For a low doorway the hangings as usually purchased ready made will be found rather long. This may be remedied by folding the surplus over the top, thus forming a fringe, frieze or border, as shown in fig. 1 in the accompanying illustration. When the opening is unusually high it is customary to use grille transom frames of open fretwork or spindlework, which serve the double purpose of breaking up the monotony of surface, and forming a very handsome decorative feature. The fretwork may be obtained in an infinite variety of patterns, the price ranging from 75 cents to \$3.50 per superficial foot. They come in all colors of wood, and in white and gold and all gilt. This open lattice-work—delightfully reminiscent of the Orient—is used for filling in awkward spaces. This method is represented in fig. 2, which represents a pair of curtains finished with a border of embroidery, the ornament on the original curtain was worked in gilt bullion and silver, on a ground of double-faced velour.

"With portiere draperies rings should always be used, a special kind now employed being known as the 'traverse,' which is recommended for its easy running on the poles.

"These are now easily obtained at any of the dry-goods houses, and will be cut to order, ready to be put in place. Curtains ready to hang on and suitable for portieres may be purchased in all colors and fabrics."

AN ARTISTIC APARTMENT.

BY A. MINNIE HERTS.

WHEN starting out to properly furnish a flat, it is imperative that we have a careful plan of each room, with correct measurements. We

shall otherwise make selections of pieces of furniture out of scale with the size of our rooms and shall gain undesirable and inartistic effects.

Let us suppose an apartment of eight rooms, namely parlor, dining-room, library, bed chamber, nursery, bath room, servant's room and kitchen, and it shall be our endeavor to make our home as attractive as a home should be, by the bestowal of a distinct individuality upon each separate room.

The parlor we will furnish in the Louis XV. style, done in tones of pale green and yellows. The walls are hung in pale green striped silk with roccoco frieze in pale yellow. Single tone green velvet carpet with some yellow in the border. Sofa, arm chairs, two reception chairs and footstool of carved antique mahogany, upholstered in green and yellow flowered brocade. Carved mahogany and gold screen with Louis XV. tapestry panels. Mahogany and gold cabinet in which are placed ivories and articles de vertu. At the window is a handsomely carved mahogany and gold cornice from

from the parlor which adjoins. The round table, four high back chairs, two high back arm chairs, sideboard and glass closet, are of highly polished mahogany, inlaid in Sheraton style. The seats are upholstered in mohair plush, matching in color the ground of our wall-paper. On the centre of the table place a silver fernery filled with red berried holly, and under it a linen square embroidered with tiger lilies tied with bow knots. Let your silver candelabra, tea service, etc., rest on the sideboard without any liner scarf beneath. Hang no pictures on the wall, but get instead any real bronze bas-reliefs of Gainsborough subjects, and over the sideboard place a motto in a two inch mahogany frame done on parchment in old English spelling and lettering. The portieres are of dull red velours, embroidered in gold in design similar to wall paper. Above the portieres are transom shelves, on which are placed several dull red jars, candle sticks, plates and beer tankards. The wood work of this room must be stained mahogany and highly polished.

THE LIBRARY

will be a combination of smoking-room, music-room and library, as it is sure to be the sanctum sanctorum in which we may expect to pass a liberal portion of our time. Have the walls hung with a neutral tone cartridge paper, thus making a fitting back ground for the bits of Oriental coloring we shall employ. A divan should fill a corner arranged as a seat for smoking. A tiger skin rug may be thrown in front of the lounge, at the back of which are arranged several Turkish pillows and over which is carelessly placed a Bokhara rug and a beautiful bit of old embroidered velvet. The pipe rack, pearl inlaid tabourettes and everything pertaining to the smoker's outfit, is placed about this corner. The pictures in this room should be the reproductions of the old masters only. Unconventionally disposed about the walls we may place here an old violin, there a plaster cast, a carved ivory scimitar, etc. Opposite the smoker's corner place an antique Colonial bookcase with a lounging chair nearby. In another corner put a genuine old spinet and whatever curious old musical instruments you can collect. Any of our



A BOOK PLATE. BY R. ANNING BELL.

which depends long curtains of brocaded silk, same as furniture covering, and the shorter drapery of solid green silk. Green Sevres jars, containing large spreading palms, are placed in the windows and the pottery used is in tones of green or yellow. On the table place a silver tea urn and a green and gold Limoges tea service. All the wood-work in this room must be stained mahogany.

DINING ROOM.

Adopt the Sheraton style in warm tones of red. Have walls hung in a red ground paper with embossed gold pattern, the cove ceiling being painted the same red as ground of paper. Separate the end of cove and beginning of paper by an all gold moulding. Then carry up on the cove the design of paper stenciled in gold. For the polished wood floor, select a handsome Persian rug, the prevailing color of which must be red, but combining shades of yellow. Our idea in having an introduction of yellow in this room, is to carry that tone through

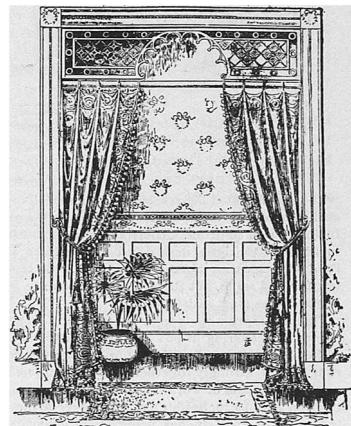


FIG. 2. COMBINATION OF PORTIERES AND LATTICE WORK.

well known piano firms will place an excellent action in the frame of an old spinet. In the centre of the room place an antique Florentine oak chest with a priest robe thrown over it. The furnishing of this room is never actually completed, as it will always be a labor of love to pick up any beautiful curios that will harmonize with the general effect.